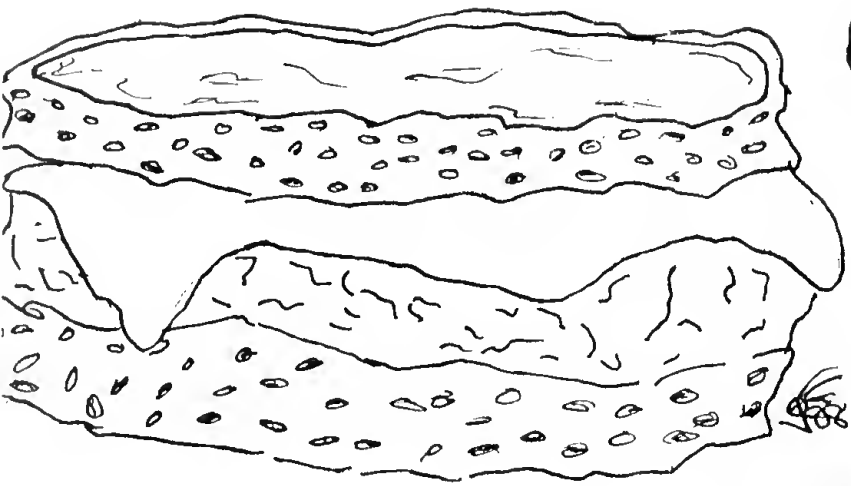


# COMBAT STANCE COMBAT STANCE



NUMBER ONE • FREE



FROM OUR KITCHEN  
TO YOURS  
COMES...

# THE B-B-Q CHICKEN CHEESE MEAL

## IN-GREEDY-ANTS

BREAD - 2 SLICES  
WEAVER CHICKEN RONDELET  
CHEESE (YELLOW AMERICAN)  
BAR-B-QUE SAUCE  
HUNGER

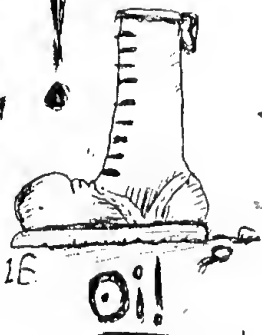
## HOW TO MAKE IT

TOAST YOUR BREAD UP REAL NICE. COOK  
THE CHICKEN IN THE MICROWAVE UNTIL ALMOST  
DONE THEN PUT SAUCE AND CHEESE ON TOP. FINISH  
COOKING. PUT IN BETWEEN THE SLIVERS OF TOAST  
GET YOUR FAVORITE BEVERAGE, (WE PREFER COKE  
OVER PEPSI) AND YOUR FAVORITE DESSERT (WE  
LIKE FLAV-ICE) AND YOU'LL BE A REAL  
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# CONTENTS



## BURDEN OF PROOF

An interview done with Jon and Brain after the August 7, Burden Of Proof, SFA, Break-down show. Also present was, Jon (the other Jon), Adam, Mike Bullshit, Josh and myself. This interview consists of subject matter from Moonies to Mr. Softie.



## SICK OF IT ALL

What started out as an innocent interview with Pete ended up to be an all-out yelling match between Lou and Arman.

## PLUS:

Jerry's Kids, Exposed Uniform Choice, Agnostic Front, Drawings, Reviews, Recipes and more.

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Jon, Tom, and Phil would like to thank: FLAV-ICE, Meat and all the cows that gave there lives to us, Davey and Glen, Josh and the Fruitman, Mike BS, Adam, Honky Tonk Man, Rock'in Bob, Nihilistics(Combat Stance), and ourseves for doing all of this.

# RECORDS

# RECORDS

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PUBLIC ENEMY- "It Takes a Nation  
Of Millions To Hold Us Back"-- Def  
Jam/Columbia Records

JON

Politics aside, I feel that this record is just plain bad. When I bought the first single ("Don't Believe The Hype"/"Prophets Of Rage") I was left wanting to hear more, but when the album came out I found the whole thing, aside from those two and the other two previously released tracks ("Rebel Without A Pause" and "Bring The Noise"), which were probably included on the record for the benefit of the stupid, brainless slime which makes up at least 95% of the rap/ hip hop audience, to be nothing but a useless pile of trash. Dragging, un-energetic backing music teamed with vocals which are both awkward and annoying made it a challenge for me to sit through the whole thing once, never mind twice.

PHIL

First, there is a discrepancy between the printed lyrics and what you hear--more racist lyrics like "Selling drugs to the black man when you should be selling to the other man."

On the back cover there is a photo of a crew of them (band and freinds) looking into a surveillance camera in which the careful viewer will notice they are standing on an American flag. The hallmark of their hypocrisy is the copyright ↗

# REVIEWS

# REVIEWS



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beneath the picture, meaning that they are relying on the government which they denounce to protect their product from being used in ways which they don't want it to be.

TOM

I don't care what Phil or Jon have to say about this record, I still like it. YES they are writing anti-American lyrics and YES they are standing on an American flag on the back cover. Now, I personally love America and am very proud of our country, but if they want to do stuff like that, doesn't our Constitution give them that right??? Anyway, there are some great songs and some bad ones. Flavor's voice is more annoying than ever, but after all, that's what makes it so great. "Cold Lampin'..." is my favorite song. Love them or hate them, you should still buy this and give it a listen.

-----

TOKEN ENTRY - "Jaybird" lp--Hawker/  
Roadracer Records

TOM

The third release from Astoria's favorite sons, once again reduced down to a four-piece with Arthur out of the lineup. I miss his presence on this record, as although his days in the band were numbered, his contributions to the outfit were still valid.

Since I am pretty familiar with the styles of the band, I can pick out which ↗

songs were written in the "old" Token Entry frame of mind and which ones are newer compositions. I was also disappointed that they did not thank their best friends from Jersey--Us!

This record seems to lack the energy of the last one, but this is not to say I don't like this one--It is great, but it still could have been better. Jaybird, Entities, The Fire, Birthday, and Windows are great songs. In fact they all are, but knowing that by buying the album I am missing out on their rockin' cover of the old favorite Born To Be Wild is rather upsetting, especially when I hear that eerie guitar solo by Mick at the end of Pink Things--it leaves me wanting more, maybe even an instrumental.

PHIL

I don't like it. Something was lost between the first album and this one. I can't put a finger on it, but this record just does not do that much for me. Don't get me wrong, Token Entry is a good live band, and the last record was fine, but "Jaybird" does not make it.

JON

Apparently, the band was attempting to bridge out to a wider audience with this one, but dropped some of the elements which made them so appealing to me in the process. While this is not an instant favorite for me, it is still a good release by most standards and will make for a good listen for a while to come.

-----→

# REVIEWS

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LIFE'S BLOOD - "Defiance" 7"ep--Combined  
Effort Records


## PHIL

Ah, finally a record I like. It's great--It gets away from the boring "formula hardcore", and they're not another band which is trying to sound like Breakdown (which is only done successfully by Breakdown). Also, these guys aren't saying things that have been said 10 times over in all directions, which is a pleasant change. The appearance of the record is very high quality, with the fold-out cover coming off much better than a xeroxed piece of paper. All tracks are good--perhaps my favorite is "Catch Our Breath" or "Youth Enrage".

## TOM

One of New York's up and coming bands, although these guys have been around on the scene for a long time and it shows. Some good influences from earlier bands such as Antidote, Faith, and Crucifix.

## JON

An outstanding release, especially considering the fact that this band only first began less than a year ago. Because of this, some people may consider this to have been rushed, but looking at the packaging and/or hearing the record, this shows no symptoms of being a rush job. As a whole, the record comes off being far better than first releases by many bands which wait a long time to make their first releases, which often end up being over-hyped and simply fail to live up to the expectations they create, as many of the REVELATION releases often do. 

This record was released less than two months after it was recorded, while others have been known to be delayed a year or more (Still waiting for that Leeway record, how about you?). As for the music, the songs never fall into the basic NYHC mold which prevails today. The music is very heavy and powerful, the bass is even distorted, something I was really starting to miss, and the lyrics convey messages which deserve to be heard. It's damn good, and refreshing, kind of like a nice hot shower after a day of hard work.

-----

WIDE AWAKE - 7"ep--Schism Records

## PHIL

Ha, Ha, Ha. If you read what I wrote about Wide Awake as well as Connecticut as a whole, you can already see how I feel about this band. For starters there is a total lack of originality on both sides of the whole 7 inch. BORING. Now as I look at the record let's take a look at a dumb song that sticks out; the first one I see is "Last Straw"--plain and simple it's stupid. Come on, you could have come up with something a little bit better. "You drew the last straw"; "You lied to me"--Oh please, it's awful. Let's take a look at another one--OK, "False Pride" is our next little ditty. "I'm not you, YOU'RE NOT ME, there's too many differences YOU CAN'T SEE". Well, I see it sounding like some of the shitty lyrics off of the CRIPPLED YOUTH single.

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JON

Here's a perfect example of a record which didn't live up to the buzz that was going around. Many people were saying this record was going to be very good, but aside from the first track, I really can't say I find this record enjoyable. On the subject of the first song, which is "Last Straw", with a special mosh-intro added, I do like that one, even after listening to it at least ten times. One interesting fact that I've noticed about the song is that the bass break towards the end is actually the bass break from "Run To The Hills", by Iron Maiden. I suppose that other people might have noticed this too, but are afraid to admit to anybody that they ever liked Iron Maiden (or still do. I do.) I just can't figure out if this would constitute a "metal influence" or not.

One other point I must comment on is that the whole thing is simply festooned with big "X's" and "Hard" references, which nearly turn the whole idea into some sort of obscene joke.

TOM

There's only one good thing about Connecticut, and this sure isn't it.

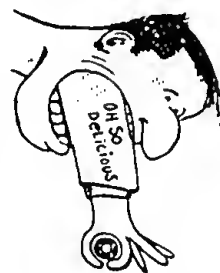


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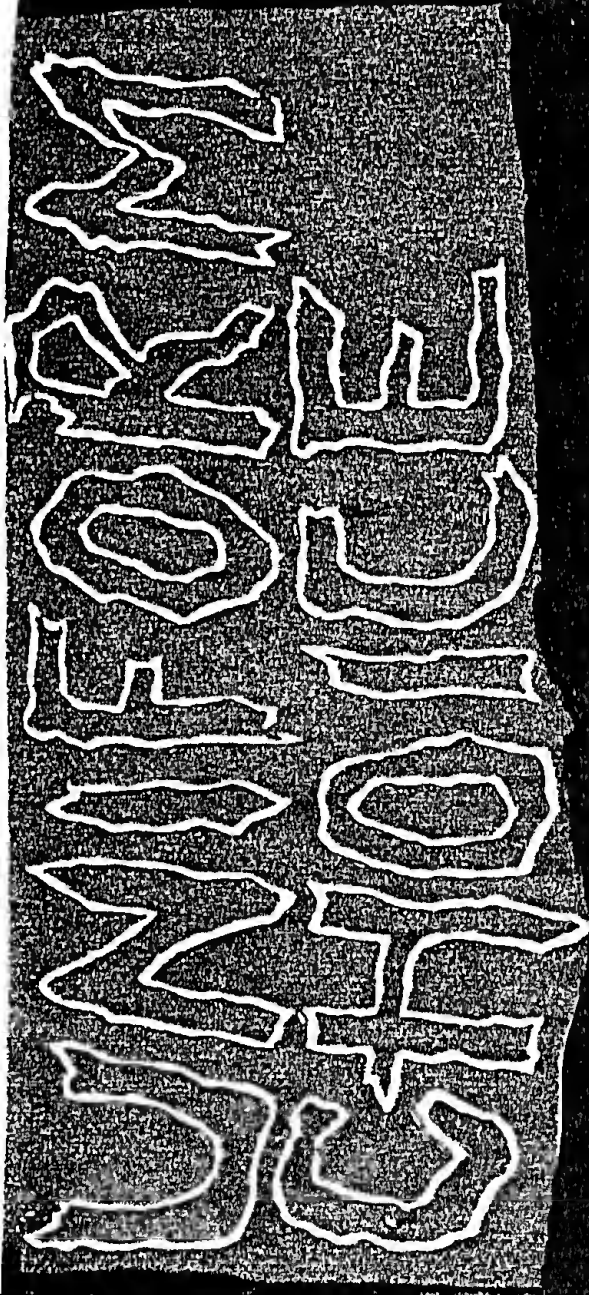
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# REVIEWS

# REVIEWS



## Don't Quit

When things go wrong  
As they sometimes will  
When the road your trudging  
Seems all uphill  
When the funds are low  
And the debts are high  
When you want to smile  
but you have to sigh  
When care is pressing you down a bit  
Rest if you must but don't you quit

Life is queer  
With it's twists and turns  
As everyone of us  
must at sometime learn  
Often the struggler has given up  
When he might of captured the victor's cup  
And he learned to late as night slipped down  
How close he was to the golden crown

Success  
is failure inside out  
The silver tint to  
the clouds of doubt  
And you can never tell how close you are  
It may be near when it seems afar  
So stick to the fight when you're hardest hit  
It's when things seem worst that you must  
not quit

Don't quit  
Don't quit  
Don't quit  
Don't you quit, don't quit

## Don't Quit

*When things go wrong as they some-  
times will,*

*When the road your're trudging  
seems all up hill,*

*When the funds are low and the debts  
are high*

*And you want to smile, but you have  
to sigh,*

*When care is pressing you down a bit,  
Rest, if you must, but don't you quit.*

*Life is queer with its twists and turns,  
As everyone of us sometimes learns,*

*And many a failure turns about  
When he might have won had he stuck  
it out;*

*Don't give up though the pace seems  
slow—*

*You may succeed with another blow.*

*Success is failure turned inside out—  
The silver tint of the clouds of doubt,*

*And you never can tell how close you  
are,*

*It may be near when it seems so far;  
So stick to the fight when you're  
hardest hit—*

*It's when things seem worst that you  
must not quit.*

For those of you who may know, the band Uniform Choice was originally exposed as having "borrowed" some lyrics from Hallmark in Plain Truth #4. This piece further emphasizes the point that IT WAS ALL A FUCKING SCAM, okay??? The fact that they attempted to pass off the lyrics as "theirs" really shows that perhaps they always considered "punks" (their word, not mine) as "stupid" as they say now.

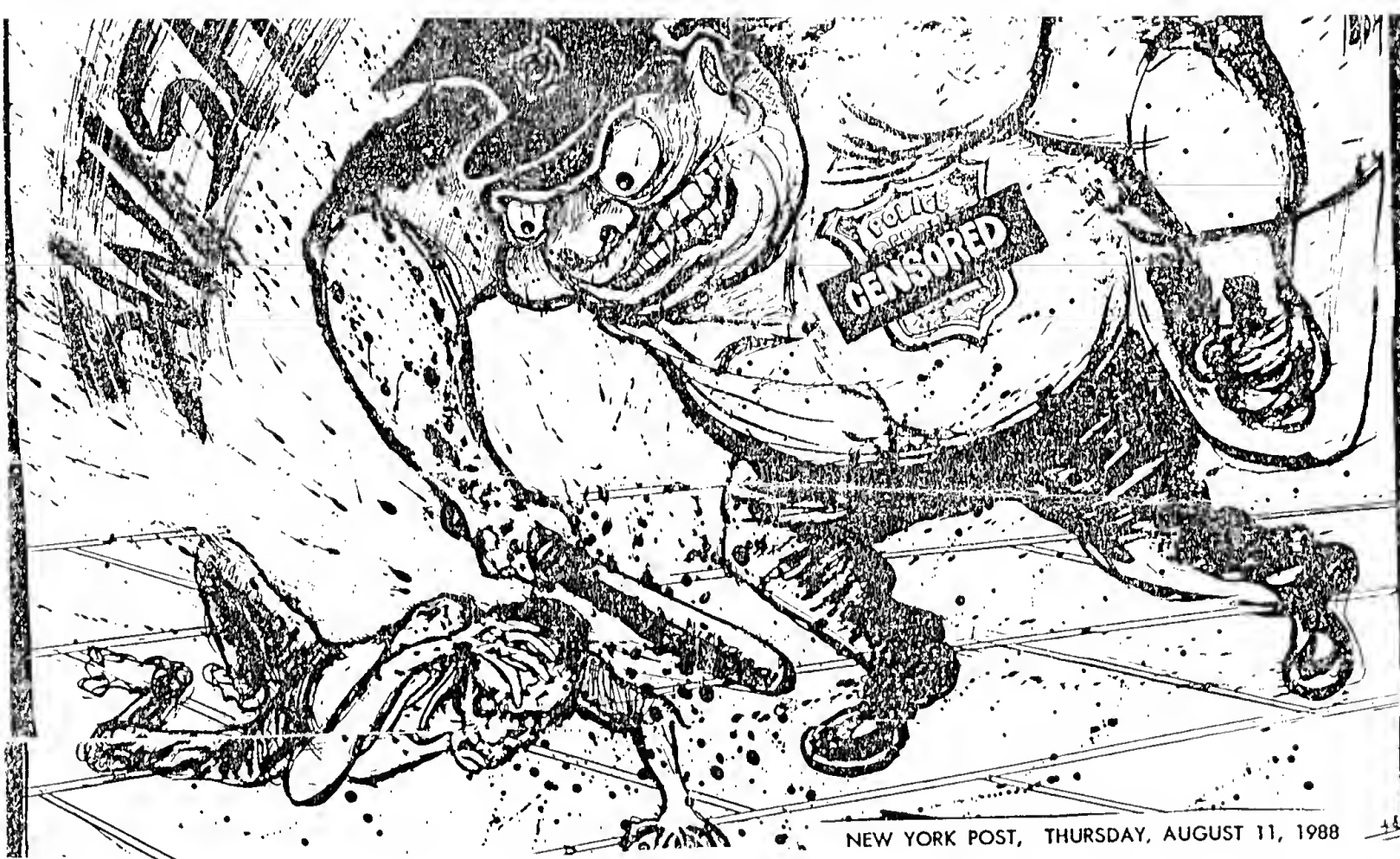
PATRICK DUBAR



All Songs Written and Produced by Uniform Choice 1984-1986

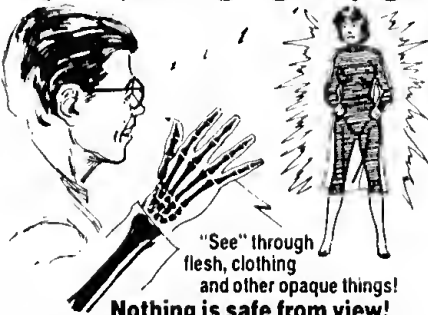
As far as that goes, anyone who has read any recent interview with them knows they now deny they were ever "punk". Now go back and read the Flipside interview from 1984. Same goes for the things they said about "never hearing Minor Threat". To me, this is not sincere hardcore, but music to make money by.





NEW YORK POST, THURSDAY, AUGUST 11, 1988

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# BURDEN.

Phil- What do you want people to think of Burden Of Proof?

Jon- RESPECT. We don't care what people think, we just want their respect. We deserve it alright. You hear me you fuckin' kids? We deserve your respect and you'd better give it to us.

Brian- I don't give a shit, I just want a reaction-they can love

us or they can hate us, I don't give a shit.

Jon- Loved by some,  
Hated by most  
FEARED BY ALL.

Brian- Why would we want to be loved by all--most people are assholes.

Jon- It's not who loves you-It's who hates you that mostly counts.

Brian- If you get the right people to hate you, you must be doing something right.

Jon- That's right.

Phil- Onstage there is a feeling of arrogance--what is this attributed to?

Jon- 'cause we're better than everybody else and we ain't afraid to say it.

Well, not everybody, but just about everybody.

Brian- Plus the fact that I can't play my guitar and I get pissed off at the way I am playing 'cause I suck and I get real mad at myself and I hate the fuckin' crowd.

Jon- That's why we call him Stinko.

Brian- Stinko--yeah, the worst.

Phil- Who are your current pet peeves in the hardcore scene?

Jon-Positive. I am tired of hearing the word "positive". I don't want positive mixed with straight edge, understand me? I'm tired of this vegetarian shit, too.

Phil- MEAT!

Jon- Meat is good, I don't care what you say. "Oooo, but they kill the animals"--BIG FUCKIN' DEAL, they kill 'em whether you eat 'em or not.

Brian- It's all this hippie shit.

Jon- I'd like to get a job going up north and clubbing baby seals. I'm trying to join on to some expedition and do that.

Brian- A band comes out, you're playing real hard, real mean music--hardcore is supposed to be hard, mean, fuckin' nasty music, and you get on stage and say nice things. I don't fuckin' get that-you get up there, you play mean music, and you say "be nice to animals", and "love your little sister", and.....

Jon- Fuck that.

Brian- If you're playing hardcore, it's because you fuckin' hate the world, you're



# OF · PROOF

playing mean music.  
You hate the world and  
you're mean.

Jon- He said it.

Brian- No, it's like-

Jon- He said it.

Brian- No, no-It's  
like New York, all nice

Jon- I hate punk  
rockers. Green hair  
and mohawks make me  
sick. Fuckin' assholes  
Fuck unity, It's every  
man for himself. You-  
what's your question,  
young man?

Josh- Why do you take  
great pride in being  
an asshole?

Jon- Why should'nt I?  
I am a dick and I don't  
give a fuck--I'm not  
gonna change the way I  
am just to please  
someone else.

Somebody will put on  
five different faees--  
"ooh...let me be this  
guy to please this guy;  
let me be this guy to  
please that guy..."--  
be the same person you  
always are-If you're  
an asshole then always  
be an asshole; if  
you're a nice guy,  
then always be a nice  
guy.

Phil- What's the deal  
with Mike throwing up  
and everyone wanting  
him to?

Jon- Well, Mike, um,  
Mike has, um, has a

great ability to, ahhh,  
expectorate on command,  
and.....

Unidentified CBGB's  
employee- You can't  
hang around in here.  
We have other bands  
coming in later and  
you have to get out of  
here.

Jon- This man says we  
can't hang out--I guess  
we'll have to take it  
on the lamb.

(Later on, outside...)

Jon- G'day, mate.  
Mick Dundee from  
Australia. Goin' on  
walkabout. No worries,  
mate. What's the  
Question???

Phil- Would you let  
yourselves be put on  
just any bill?

Jon- Unfortunately we  
proved that today--yes  
we will. We didn't  
want to play with  
Breakdown because I  
really don't know who  
they are. I never  
heard 'em, so I  
probably won't like 'em  
but I never heard 'em  
so I won't-

Brian- I'd rather  
play a lot of weird  
bills, so you can hate  
more people and insult  
more people--I don't  
want to come here and



insult the same people  
over and over again.

Jon- I'd rather play  
with a band like  
Slapshot that I like  
and agree with, or a  
big band like Agnostic  
Front that I like,  
'cause I want people  
to come down and see  
us--I don't care if  
they enjoy it, just  
the more people that

# BURDEN · OF · PROOF    BURDEN · OF · PROOF

see it the better.  
We'll play with just  
about anybody if it's  
a good show.

Phil- Alright, what  
about the dancing bits  
with the mosh parts?

Jon- If that's how  
they want to have fun,  
let 'em do it. That's  
all I can say for that.  
Yeah, now we're not  
gonna write a mosh part  
so that these kids can  
go and mosh. It's so  
calculated-if you say  
"mosh" the kids will  
go and mosh.

Brian- Every time  
there's a slow part the  
kids will dance around,  
and when it speeds up,



everybody just stands  
around.

Jon- These kids are  
pretty much stupid,  
most of them. They  
don't go to school,  
they don't work--fuckin  
dummies. We're a hate  
band, but not in the  
sense that we're  
unrealistic. We're not  
a racist band in the  
least. Not in the  
least. For the most  
part we are opposed to

blind racism--we hate  
everybody equally. I  
hate blacks just as  
much as I hate jews.  
I hate jews just as  
much as I hate  
Christians. I hate  
white people as much as  
I hate Pakistanis. So  
it's all the same-we  
don't like people no  
matter what color they  
are.

Brian- We're not  
prjudiced.

Jon- Although I do  
dislike the idea of  
Hare Krishnas and  
Moonies a little bit  
more than anything  
else. Oh yeah, and we  
don't agree with  
vegetarianism--WE DON'T  
LIKE IT. Fuck-you're  
a homo if you don't  
eat meat pretty much;  
that's about the size  
of it. I've got a few  
vegetarian friends--  
just so long as they  
don't start pushing it  
on me, because then  
they're asking for  
TROUBLE. (Laughter)  
Well, let me say a few  
words about the rest  
of our band. Let me  
see...Pete, he's a  
wonderful singer. He's  
a good boy, he does  
what he's supposed to.  
Mike, he's a wonderful  
man-

Brian- Pete's got  
real skinny legs. I  
never realized he had  
such skinny legs.

Jon- Yeah, Pete has  
skinny legs. Mike,  
he's a wonderful man,  
the only problem he has  
is when he gets a  
little drunk. When he  
gets a little drunk, he  
gets a little sloppy.  
Please forgive me if  
you're reading this  
Mike, it's all in good



nature...you nutty guy.

Phil- This man has  
a question.

Jon-(to Mike Bullshit)  
What's your question?  
You got a question or  
no???

Mike- He didn't say  
anything, in fact.

Jon- Awww, he don't  
have a question, he's  
just standin' there  
gawkin'. (Laughter)  
But for all of you who  
have seen the August 7  
Burden of Proof at  
CBGB's show it was a  
poor performance in the  
sense that me Wrecking  
Machine, the drummer,  
had a terrible cramp  
in my right hand and  
could not properly  
control the sticks, so-  
the other Jon- So  
what would be a bad  
show?

Jon- Today--today was  
a bad show because  
we're-- I'm not happy  
with my performance. I  
did play up to my  
ability. Because I  
had a cramp in my hand.  
Because I did not take  
the time to warm up  
beforehand. It was my



# BURDEN · OF · PROOF    BURDEN · OF · PROOF

own fault. I blame myself entirely. I won't blame someone else in this case.

The other Jon- So the audience wouldn't have anything to do with whether the show was good or not?

Brian- I want the audience to do something--if they're not gonna dance i'd rather have them throw shit at me.

Jon- Yeah, you either love it or you hate it, I don't want any mediocrity. I don't want people standing there looking--are you an audience or an oil painting???

Brian- I don't want people just standing there and you hearing crickets.

Jon- Oh, we don't give a fuck. We're doing it for ourselves.

Brian- If the band is gonna spit on me, I'd rather have the audience spit on me too.

Jon- We're doin' it all for ourselves, we sold a thousand records all by ourselves, and they're all over the country now through SPV Distributors, they're all sold out.

Phil- How did you go about doing the record?

Jon- We paid for it entirely by ourselves. We didn't shop around and go "ooh, let's go get a label, man..."

Brian- It was pretty stupid 'cause now I have no fuckin' money, now I'm broke.

Jon- Now Brian's broke. He's a weekend pharmacist, he gives

out Maalox to the old people so they can shit better.

Brian- Hey, I get paid for it.

Jon- We're one of those bands that holds down a job, goes to school, or does something productive with their lives. Mike the bass player works at Shoreham nuclear plant. Before that he was a corrections officer at Riker's Island. I myself work at United Parcel Service, a dandy company.

Mike Bullshit- Which hub?

Jon- Melville hub.

Mike Bullshit- Oh yeah? I worked at the 43rd street hub.

Jon- I was there once. It was a real hellhole. Anyway, a dandy company, a dandy company if there ever was one. Pete works at an auto parts store, and Brian is a weekend pharmacist, we all know that.

Mike Bullshit- Are you a loader or an unloader?

Jon- Metro Unloader, the finest of the grunt work. Oop, we're ramblin' now. I'll talk about some...aah, I don't know, what do all you people want to hear? I hope you all bought our record, it's really good, if it wasn't good I wouldn't have fuckin' done it. We're recording at the end of the month, a full length album. It will be quality work, quality work. Very good stuff. And by the way, we're playing.....aah, it

doesn't matter, by the time this comes out it will already be gone, but let's have this guy ask a few more questions so I don't have to ramble so much.

Mike Bullshit- What's that song about the Jews?

Jon- Some people might have mistaken us for a racist band, because you're stupid and you didn't buy our record and read the lyrics and understand we're against blind racism and blind anti-Semitism and blind hatred and I believe the Mister Softee truck is pulling up. Let's have a little respect for Mister Softee. Hello Mister Softee.

All- Hello, Mister Softee, hello!

Jon- It's a Puerto Rican driving the Mister Softee truck, but that's alright, that's okay. So let's see if this guy from Life's Blood has a question for us..well, I guess not, he's at a loss for words. Ask some more questions.

Phil- I ain't got no more questions.

Adam- I got one..do you see Burden Of Proof on a major label?

Brian- I'd sell out for a major label.

Jon- Let me explain it this way. The distributing company we're going through, spv, told us we give them a recording and they will pay for everything else. So all we have to do is pay for the recording of the album and

# BURDEN · OF · PROOF

they'll pick up the rest of the tab, which is very fair and reasonable I think. It's hardeore to put something out on your own and not wait around for big business, that's the way it's got to be. Well, I am being an idiot now, I'm an asshole and I know it. I don't care if you know it also.

Brian- I used to always be like "oh, don't sell out" but who gives a fuck anymore. Everyone else is doing it, what am I gonna be like, "I got to think of the kids", who gives a fuek, I don't even know most of these people, I don't give a shit if they sell out.

Jon- A bunch of idiots, most of 'em. Take care, Mike.

Adam- Where do you see Burden Of Proof in a couple years?

Jon- Dead. We'll all be dead. We'll have gotten sick of each other in a couple of

years, we'll definitely be gone. This ain't no career, this is weekend fun, rehearse once a week, we're having fun. We're gonna try to play out shows as much as possible when available on weekends, and, ah, have a little fun with it while we can. We'll be playing bar mitzvahs, weddings, and funerals, probably our own.

Josh- I heard you had a ehancee to be on an NBC Bob Hope speeial?

Jon- Yes, we did, we went and taped it, but unfortunately Mike um, Mike threw up on Bob Hope, so we were edited out of the thing. It was gonna be good.

Mike Bullshit- I'm going down to the bagel store. Does anyone want to go down and get a bagel?

Jon- No one wants a bagel.

Brian- You could bring one back if you want.

Jon- Let's talk a little bit now about a guy named Stinko Snomeiser, who will,

I must be pleased to admit, will be leaving the band in August after we record the album, and will be replaeed by another fellow named Brian, because Stinko will be going to school full time and ean't be....

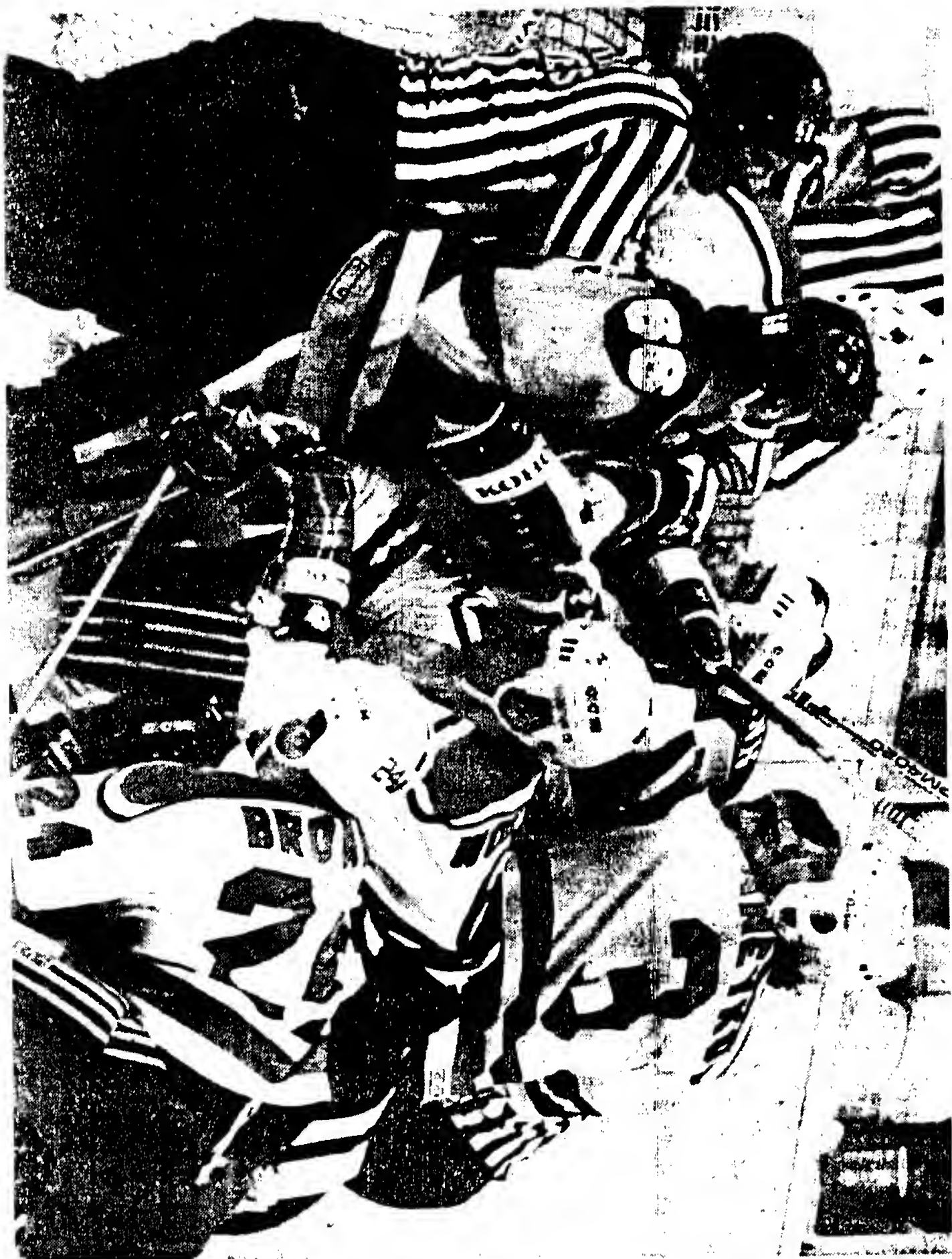
Adam- Do you still consider yourself the Wrecking Maehine?

Jon- I am the Wreeking Maehine and I always will be, and anyone who has got something to say about it keep it to yourself because I am not interested in what you have to say, and unless anyone has any more questions I made a dick of myself enough. So, any more questions? No? Alright kids, I hope you paid attention to what I said and change your lifestyles a little more to please me a little better because of it. See you later.



## BURDEN · OF · PROOF

ARE NO MORE IF YOU  
MISSED THEM OR DID  
NOT GET THE RECORD  
TOO FUCKIN BAD IT'S  
YOUR OWN DAM FAULT.

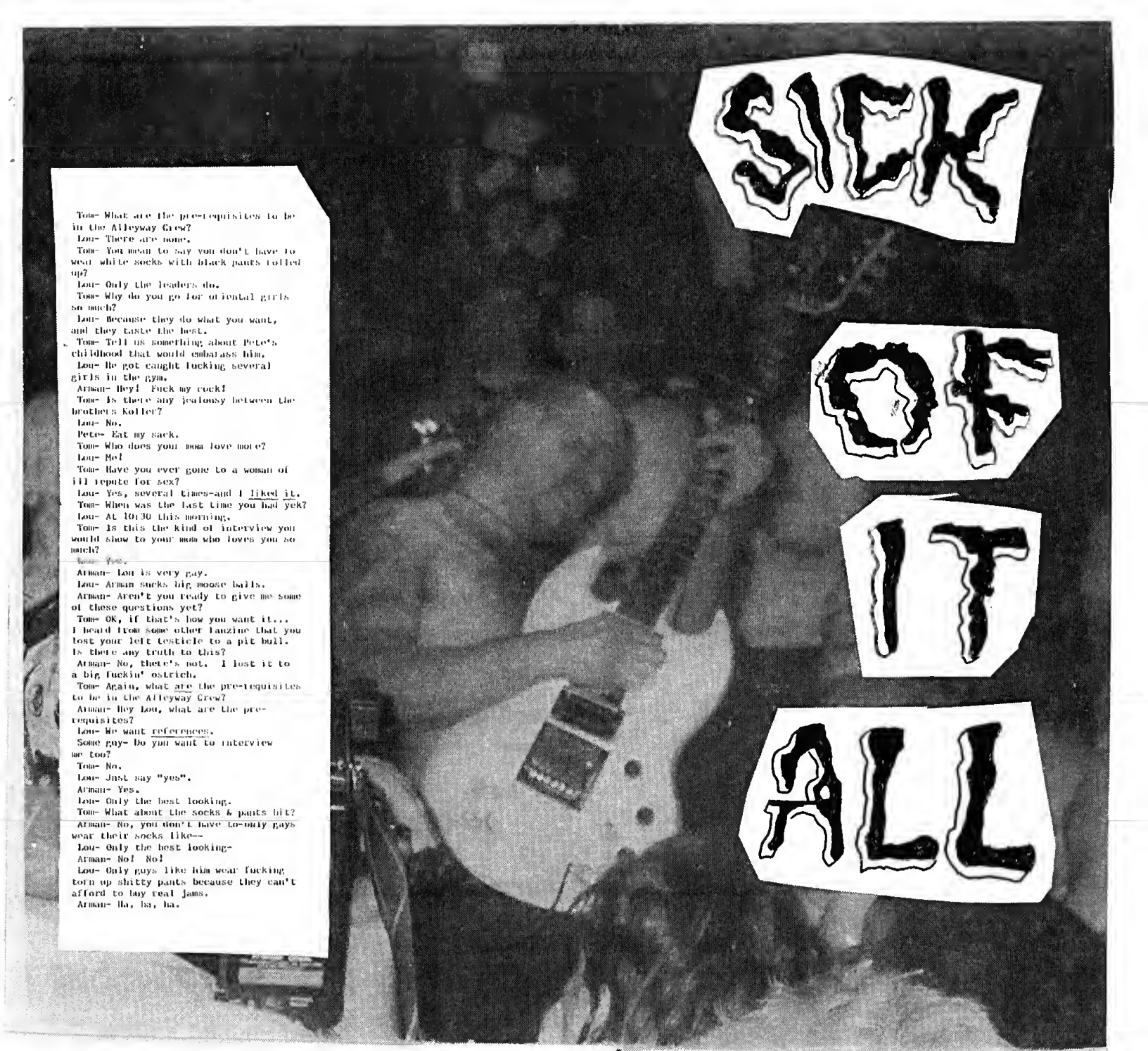




# AGNOSTIC FRONT







SICK

OF

IT

ALL

Tom- What are the pre-requisites to be in the Alleyway Crew?

Lou- There are none.

Tom- You mean to say you don't have to wear white socks with black pants rolled up?

Lou- Only the leaders do.

Tom- Why do you go for oriental girls so much?

Lou- Because they do what you want, and they taste the best.

Tom- Tell us something about Pete's childhood that would embarrass him.

Lou- He got caught fucking several girls in the gym.

Arman- Hey! Fuck my rock!

Tom- Is there any jealousy between the brothers Koller?

Lou- No.

Pete- Eat my sack.

Tom- Who does your mom love more?

Lou- Me!

Tom- Have you ever gone to a woman of ill repute for sex?

Lou- Yes, several times-and I liked it.

Tom- When was the last time you had yek?

Lou- At 10:30 this morning.

Tom- Is this the kind of interview you would show to your mom who loves you so much?

Tom- Yes.

Arman- Lou is very gay.

Lou- Arman sucks big moose balls.

Arman- Aren't you ready to give me some of these questions yet?

Tom- OK, if that's how you want it... I heard from some other fanzine that you lost your left testicle to a pit bull. Is there any truth to this?

Arman- No, there's not. I lost it to a big fuckin' ostrich.

Tom- Again, what are the pre-requisites to be in the Alleyway Crew?

Arman- Hey Lou, what are the pre-requisites?

Lou- We want references.

Some guy- Do you want to interview me too?

Tom- No.

Lou- Just say "yes".

Arman- Yes.

Lou- Only the best looking.

Tom- What about the socks & pants bit?

Arman- No, you don't have to-only guys wear their socks like--

Lou- Only the best looking-

Arman- No! No!

Lou- Only guys like him wear fucking torn up shitty pants because they can't afford to buy real jeans.

Arman- Ha, ha, ha.

Pete- I got the fresh threads.

Arman- Only two gay brothers wear their clothes like that.

Tom- What about Lou going after oriental women exclusively?

Arman- Lou goes after oriental women 'cause he can't get nothing else.

Lou- Ha ha.

Tom- Tell us something embarrassing about Lou's past.

Arman- Lou used to suck black cock.

Tom- Do you think there is any jealousy between Lou and Pete?

Arman- Yeah there is, because Pete can get white girls.

Tom- Who does that...?

Lou- Hey, don't forget to put in my answers too, dicko.

Phil- Hey Tom, you're gonna be typing for weeks. (Not true, however, as I, Jon, do all the typing in these here parts.)

Tom- Who does their mom love more?

Arman- Their mom loves Lou more because he lives at home.

Lou- That's right!

Arman-...and he kisses ass.

Lou- That's right, and she makes me breakfast every morning. I don't have to feed for myself.

Arman- Lou's a tag, he can't do nothing for himself. That's why--

Lou- Yeah, but that's why I go for the oriental girls.

Tom- Have you ever gone to a prostitute for sex?

Arman- Yes, I have many times.

Tom- When was the last time you got yek?

Arman- A couple of nights ago.

Tom- Would you show your answers to these questions to your mom?

Arman- Of course I would! How about askin' Gus?

Tom- No, he's not smart enough. He wouldn't understand.



# JERRY'S KIDS



Is this my world?



THE ANTHRAX--August 19, 1988--I hate the Anthrax as well as most other things in Connecticut-I've found that it (the scene) is a bunch of rich brats who spend mommy's money on new shoes and Champion clothing. (Note: there are some very cool people in Connecticut who are unfortunate to be living in such a pathetic place.) Despite all this, there was no holding me back from seeing Jerry's Kids. It was worth going--they were explosive, just as expected. Their set consisted of material from Boston Not LA, Is This My World?, and their new lp which is currently in the works. They played lots of favorites, like "Vietnam Syndrome", "Crucify Me", "Lost", and my all-time favorite, "Uncontrollable". It was a great show, the only problem being that there were very few people there, but this serves only to reinforce the statement "CT IS STUPID". Maybe this was better, however--they could have put some lousy local band like WIDE AWAKE on the bill--this would have brought in more people, but more than likely would have taken away from the show.

So anyway, make an effort to see these guys--it will be worth it, even if you have to go to the Anthrax. (Thanks Josh.)

---

We asked Rockin' Bob Cenci, guitarist of Jerry's Kids, to give us a few words--here they are, in their entirety...

"We would like to make lots of irritating sounds in your living room. Buy our upcoming record entitled "Kill, Kill, Kill" and try to keep yourself under control. Dig it--always be hip, Daddy-0."

SEND TO

PROJECT  
NEW YORK STRAT

THE NEXT  
BAND WAGON  
ARRIVES AT

5:30

JULY

SKINS

N/S  
E/Y

W/E  
S/E



FROM AN  
ORIGINAL IDEA  
BY  
ROZ CHAST





# DFPS

digital fanzine  
preservation  
society

punk

grind

hardcore

power violence

straight edge

thrash

crust

est. 2009

*"Where a 'zine is forever..."*